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Senior Recital: R. Aaron Walters, composition

R. Aaron Walters

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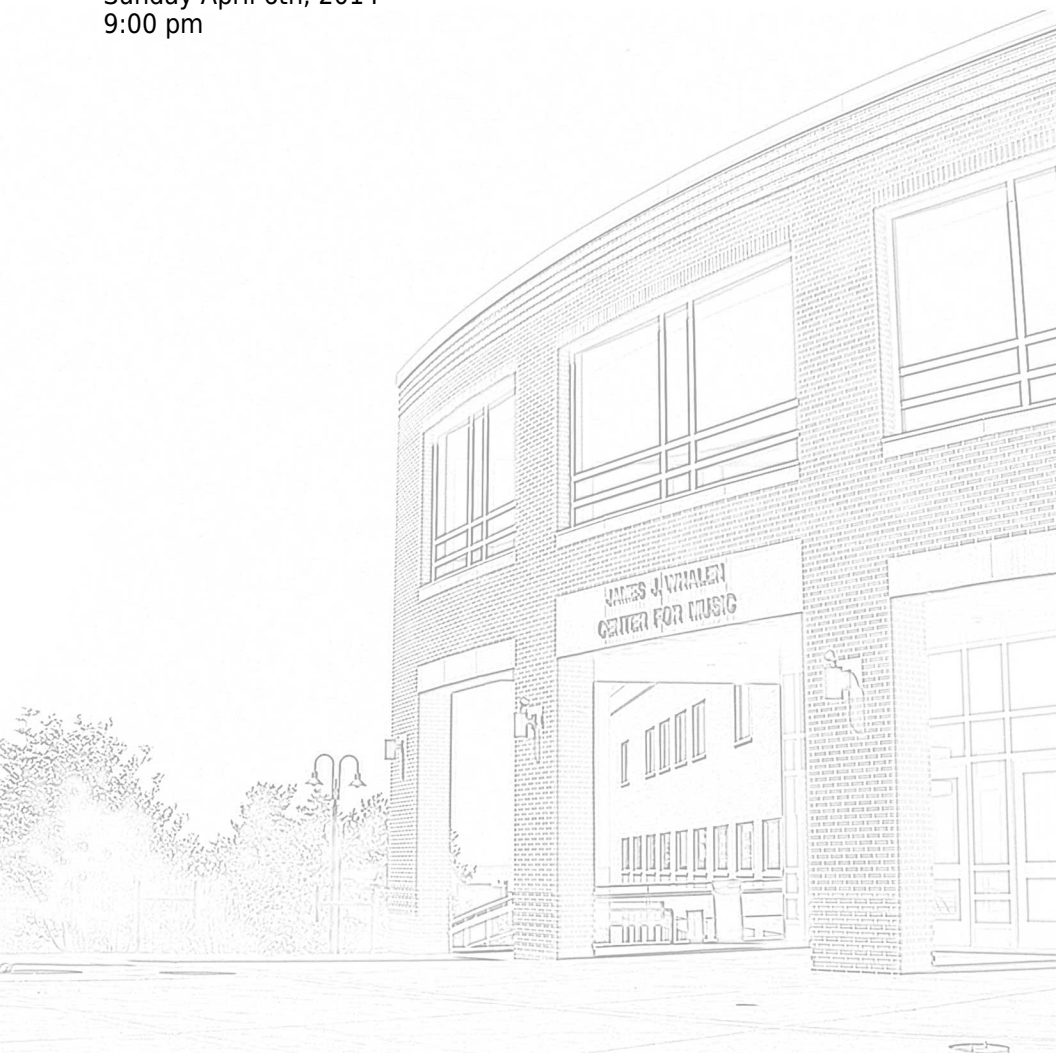
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Senior Recital:

R. Aaron Walters, composition

Hockett Family Recital Hall
Sunday April 6th, 2014
9:00 pm



ITHACA COLLEGE

School of Music

Program

Confusion Fusion (2014)

R. Aaron Walters
(b. 1992)

Chili 'Nuff
Jack Storer, trumpet
Emmett Scott, piano
Alex Toth, bass
Aaron Walters, drums

"When Love Goes" (2011)

Dave Klodowski, baritone
Samuel Martin, piano

Descent (2013)

Kate Corcoran, bass

Trio for Flute, Horn, and Piano (2014)

I.
II.

Elizabeth Shuhan, flute
Alex Shuhan, horn
Samuel Martin, piano

Intermission

"Lessons" (2013)

*"Lessons" Choir
Jeremy Pletter, conductor*

freedom (2014)

Co-choreographed by Chloe
Leibrick (b. 1993)
& R. Aaron Walters

Chloe Leibrick, dance

Dichotomous Figures (2013, rev. 2014)

*Dichotomous Figures Wind Ensemble
Corey Seapy, conductor
Keegan Sheehy, percussion soloist*

Program Notes

Confusion Fusion - for jazz quartet

Confusion Fusion is a jazz/rock fusion piece that exercises the idea of polymeter. Polymeter can be described as more than one time signature existing simultaneously. This tends to create a peculiar type of chaos that is controlled by the performers and experienced by the listeners. See if you can discover the multiple layers of time that create the precarious foundation of this tune.

“When Love Goes” - for solo baritone and accompaniment

The piece begins with the introduction of a man who is saddened by something he has lost. As this man begins to angrily mourn, we soon find out that he has been hurt by love. Unable to interact with the outside world, he questions what he has lost and becomes emotionally torn between bitterness, sadness, joy, and contentment. He sees a faint positive outcome in the distance, but still cannot quite reach it. Finally, he finds a way to rid himself of these terrible emotions and, in the end, believes he has completely done away with his sadness. It is at last possible for him to see the beauty that surrounds him once again.

I

O mother, I am sick of love,
I cannot laugh nor lift my head,
My bitter dreams have broken
me,
I would my love were dead.

II

Where is the silver in the rain,
Where is the music in the sea,
Where is the bird that sang all
day,
To break my heart with melody?

~ Sara Teasdale

Descent - for solo bass

Descent is my first unaccompanied composition for a pitched instrument. I have found many non-musicians and musicians alike do not consider the bass to be a versatile instrument with incredible soloistic capabilities. However, the bass can harness a plethora of different timbres, a massive range, and an ability to be light and melodic in contrast to it's typical role of being heavy and supportive. When I was asked to write a piece for solo bass, I was very eager to try and highlight the musical potential of the instrument when unaccompanied, while also trying to capture it's natural, sonic personality.

Trio for Flute, Horn, and Piano

Trio for Flute, Horn, and Piano is dedicated to Alex and Liz Shuhan as a thanks for their comission.

"Lessons" - for a cappella choir

Unless I learn to ask no help
From any other soul but mine,
To seek no strength in waving reeds
Nor shade beneath a straggling pine;
Unless I learn to look at Grief
Unshrinking from her tear-blind eyes,
And take from Pleasure fearlessly
Whatever gifts will make me wise—
Unless I learn these things on earth,
Why was I ever given birth?

~ Sara Teasdale

freedom - for dance and tape

freedom \ˈfrē-dəm\

noun

1. the power or right to exist as one wants without hindrance or restraint

Dichotomous Figures - concerto for percussion

Dichotomous Figures was originally a solo piece for multiple percussion. It was a compositional experiment exploring the process of alternate notation and it was also my first piece for multiple percussion. It featured a cadenza and other soloistic/virtuosic moments that lent it to be similar to a concerto. The idea of actually extracting the ideas into a concerto was mentioned in passing between percussionist Keegan Sheehy and I in early Spring 2012. It was not long after then when he officially commissioned me to write it for his recital in Fall 2012 and to audition for the Ithaca College Concerto Competition. I accepted this challenge and began with the two-piano reduction over the summer.

This piece explores phrasal and spatial applications of the concepts of circle and square. The terms "round" and "jagged" are also explored in a similar fashion. The soloist, to represent these concepts spatially and timbrally, uses a few extended techniques (e.g. the traditional thumb roll applied nontraditionally, timpani bowl hits, a music stand as an instrument). The opening clusters are scattered all around this composition to represent jaggedness. There are strict mixed meters that also incorporate jagged unevenness and discomfort. The square, or "jagged" ideas, are signified by repetitive symmetric grooves and ostinatos and phrases using duple divisions. Repeating grooves in asymmetric meters and ostinatos and phrases with non-duple subdivisions, often represents the circular, or "round" ideas. These concepts overlap quite frequently throughout the piece and are even expressed melodically a harmonically with symmetric whole-tone and octatonic collections versus asymmetric modal melodies. After the cadenza, a new interpretation of a recurring theme is presented to bring us to the end where the idea that neither of the two opposing styles (circle vs. square, round vs. jagged) has taken on a singular existence in the entire piece.

Personnel

"Lessons" Choir Jeremy Pletter, conductor

Soprano

Vicki Trifiletti
Leanne Averill

Alto

Daniella Schmiedlechner
Melissa Schachter

Tenor

Ben Van DeWater
Stephen Tzianabos
Taylor Chadwick

Bass

Anaximander Heiter
Brett Pond
D'quan Tyson

Dichotomous Figures Wind Ensemble Corey Seapy, conductor

Flute

Rachel Auger, piccolo
Sophia Ennocenti
Emily Nazario

Oboe

Elizabeth Schmitt
Catie McGovern
Jacob Walsh, english horn

Clarinet

Michelle Schlosser
Katie Hurd
Erik Johnson, bass clarinet

Bassoon

Sean Harkin
Andrew Meys
Cynthia Becker, contra-bassoon

Saxophone

Gregory Sisco, alto
Christine Saul, alto
Alec Staples, tenor
Katie Herrle, baritone

French Horn

Emma Staudacher
Jacob Factor
Paul Shim
Alyssa A'Hearn

Trumpet

Danny Venora
Jason Ferguson
Aaron Scoccia

Trombone

Tim Taylor
Matt Confer
Mike Nave, bass trombone

Tuba

Justin Chervony

Timpani

Andrew Garay

Percussion

Thomas Smith
Taylor Newman
Nick Merillat

Bass

Kate Corcoran

Piano

Brendan Fox